

Late night dancing at Tangente

by Anna Asimakopulos

Last Thursday night, Pierre-Paul Savoie and Jeff Hall performed *Duodenum*, their contribution to Tangente's Late Night Series of the second Festival International de Nouvelle Danse.

Duodenum is a humorous and witty choreography about two men who are transformed and end up in the middle of a reckless comic thriller.

From the opening scene when Hall, Savoie and dancer Marc Boivin make funny faces at the audience, to the end when the three cry out "rosebud" and collapse on the ground, the evening is filled with wacky fun.

Savoie and Hall play on their differences in size with touching humour. Savoie is short and compact, while Hall is very tall and loose-limbed. In one scene the two of them are backed up against the wall, moving in and out of the spotlight, quaking with fear. Hall, in terror backs up and crushes Savoie against the wall, only to take him out and dust him off.

The choreography switches from scene to scene with the rapidity of a comic book. One moment they're pretending to twirl an imaginary gun. The next their prancing around to Mikis Theodorakis music in a parody of Greek folk dancing. If not, the scene switches to Savoie prancing around the stage with a

Marilyn Monroe t-shirt on his head.

Hall and Savoie have toured Canada with *Duodenum*, but with any luck they'll be performing it in Montréal again.

Daniel Soulières and Heather Mah. The evening was a disappointing one, lacking the energy and innovation of the other nights.

Lily Eng started off the night with *Generations* which she danced with her eight-year-old daughter Lauren Eng-Graton. The choreography was put to her daughter's favorite music—songs by Madonna, Cory

Hart, Bon Jovi and The Bangles.

Behind Eng and her daughter, a large screen showed Peter Dubar's film *DP*, supposedly about totalitarianism and the victims of war. Unfortunately the connection (if there was any) between the dancing and the film was never clear.

Eng and her daughter danced out their relationship and their generational preoccupations. Lauren Eng-Graton was constantly dancing in and out of her mother's reach, who was more preoccupied and obsessed by her body than by her daughter.

Eng's second choreography was short. Her dancing was punctuated by quick, abbreviated punches at the air and at herself. She was not well received and was even booed by the audience.

Daniel Soulières, veteran Montréal choreographer and dancer performed *Tom*, his 20-minute choreography which deals with the evolution of the masculine identity.

Tom, a touchingly funny piece, opens with an angst-ridden Soulières protected by layers of oversized clothing.

The choreography evolves with Soulières' agonizations as he slowly discards his clothing. He shed his coat, revealing huge Incredible Hulk-size pectoral muscles, toying briefly with herman muscle mania. Once he removed his "pecs", he held them to him as a drowning man would a life-jacket. He ended his choreography a tortured, neurotic man with nothing to protect him.

Bob: the new tragic hero

by Carl P. Wilson III

Modern playwrights sometimes amuse themselves by trying to create a new breed of tragic hero—Willy Loman in *Death of a Salesman*, Hickey in *The Iceman Cometh*, even David Cronenberg's *The Fly*, portraying such figures as the victim of the times. The season opener at Tuesday Night Cafe, this week introduces a new candidate for modern tragic hero: Bob.

See Bob Run is a one-woman show written by Toronto playwright Daniel MacIvor. It played to raves there and in Edmonton this summer. It was recently awarded Best Canadian Play at the 1987 Vancouver Fringe Festival.

Bob (not 'Roberta') is a young woman hitchhiking east "to the water" in hopes of finding her father. Her monologue is broken up by blackouts and the occasional conversation with unseen drivers who pick her up. The spectator gradually learns that Bob was sexually abused by her father throughout her childhood. This experience of incest, as a "weird" species of love, has warped her responses to sexuality... eventually to a horrifying extreme.

This sort of subject is becoming

cliché in socially-conscious drama. But the wit and depth of MacIvor's script redeem it from any accusations of exploitation or docu-dramatizing. The primary focus is on Bob's character, not on an archetype of sexual abuse. As in classical tragedy, the climax comes with Bob's moment of self-recognition. The psychological aspects of the story only add to its resonance.

Weaknesses are evident, though. The blackout technique can become irritating after awhile, especially when the dramatic gesture has not been earned by the text. Some of the colloquial language and the imagery sounds forced and melodramatic. Some of Bob's stories are left so open-ended that coherence begins to leak out-as in the "formal dance" tale, which ends in a bewildering outburst about doctors and syringes. Perhaps inevitably, due to the solo format, *See Bob Run* needs to tell less and show more.

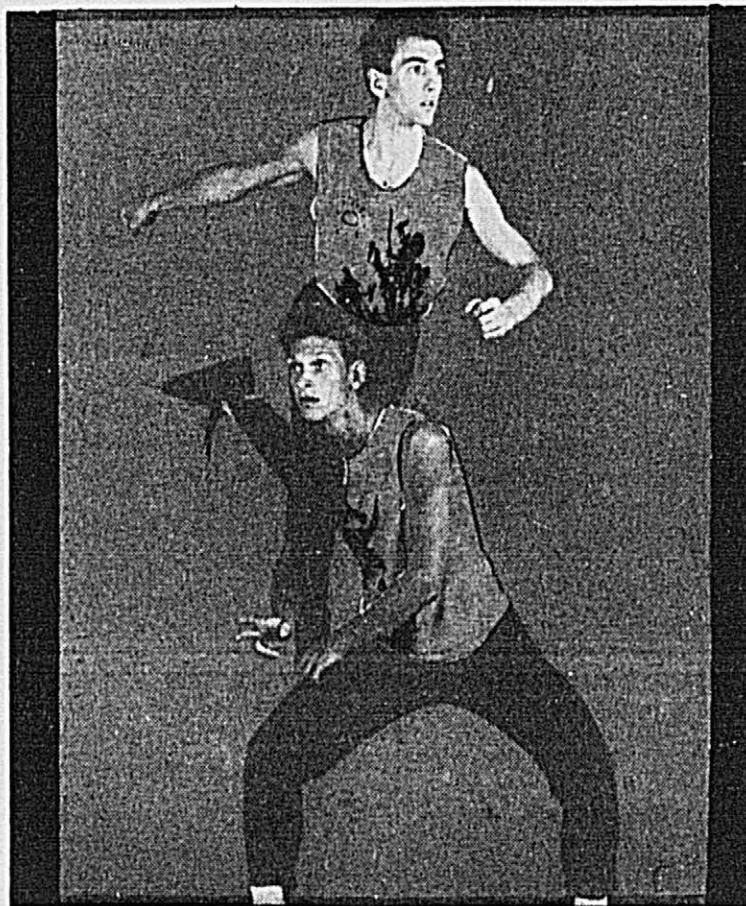
This is especially clear because of the performance of Caroline Gillis, a singer and actress hailing from Halifax. Gillis makes the play transparent. Her humour charms the audience into making the crucial identification with Bob, whose eccentric street savvy might prove alienating in a lesser actress. Gillis is not without artifice. But, her body does not always convey a unified image. However, she has authenticity and definitely holds the stage.

The play enjoys an economy of means that is visually appropriate and, no doubt, makes touring a joy. There are three centres on the stage—a car seat, a baseball-diamond fence, and a garbage can backed by a wooden fence. These simple set pieces give an immediate context to every scene.

While not as significant a theatrical event as some of its supporters have claimed, *See Bob Run* is well worth a look. It contains a strong performance, social import, and at least the spark of modern tragedy. *Bob runs until Saturday, October 3 at Morrice Hall Theatre, 3480 McTavish. Curtain time is 8 p.m. For information and reservations, call 398-6600.*

Generations

Last Friday night, Tangente's Late Night Series featured Lily Eng,



Pierre Paul Savoie et Jeff Hall

Eloquent voices

by Bruce Holder

Tightrope Time: Ain't Nothin' But An Itty Bitty Madness Between Twilight and Dawn, opened this Tuesday for its second run of the season in Montréal. Written and performed by Walter Borden and produced in conjunction with the Black Theatre Workshop, it is a challenge to the audience and the performer from the very first line.

The one-man show allows the audience to journey into a man's psyche to encounter the characters that have shaped his outlook on life. Borden opens with an invitation to go "into the many mansions in the complex of my mind."

According to Borden, *Tightrope Time* is a monologue "about the resilience of the human spirit." This theme is to be fulfilled by the interaction of audience and performer.

Although born out of two centuries of Black presence in Nova Scotia, Borden maintains that his play is not strictly about the Black experience in this province. He defies stereotypes. Yet, there is a definite Black influence from the southern U.S. from contact with black theatre

workshops south of the border. His main influences include Dylan Thomas, James Joyce and William Faulkner.

The script is witty but dense and often difficult to follow. However, by the strength of his intonation and acting, Borden transforms a simple character collage—everything from a male prostitute to a minister of defense—into a freely associated text.

The performance dispenses with the comfort of a beginning and an end. Laced with irony and cynicism, it challenges and amuses the audience. "Your minds are too small to be let out alone" screams his Black evangelist preacher.

Written over a period of twelve years, the play gives every character an eloquent voice, a voice that would otherwise be lost and mute in the everyday world. The mood balances subtly between the comic and the pathetic as each character voices some area of personal trouble. "Everyone walks a tightrope from time to time in their lives—we all perform a balancing act," says Borden. Yet, the performance ends on a soothing note. "Keep a grin" advises the narrator.

The dark aims blue

The most successful piece of the evening, Heather Mah's *The dark aims blue* finished off the show.

This is Heather Mah's first solo choreography, and if this is anything to judge by, she's definitely someone to keep an eye on. Her training is in Tai Chi, Kung Fu, ballet and theatre. All of these elements are successfully incorporated into *The dark aims blue*.

The Chinese-Irish Mah shows a remarkable sensitivity in her work. She's a beautiful and lyrical dancer. Her soft, almost liquid movements were punctuated by abrupt Kung Fu leaps into the air.

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Go-betweens and some bad art
CentrespreadBirds and bees, reps and kids,
and what to do with your
weekend.

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a few more ads to boot.

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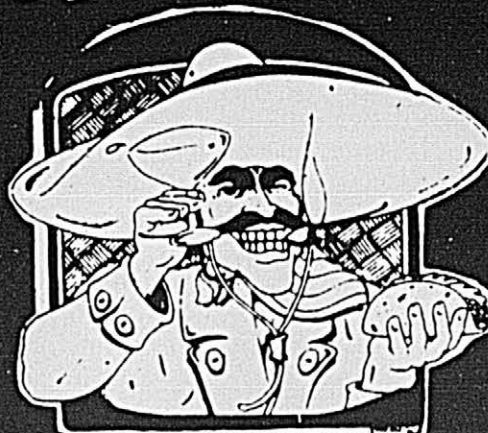


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Go-betweens oozing ennui

by Stephanie Lachowicz
and Michelle Gagnon

Grant McLennan, bassist for the Go-betweens, doesn't enjoy having the band's music labelled alternative. "I don't like the term alternative, at all," he said.

This is good, since the Go-betweens do not play alternative music. They play catchy, mainstream pop, which, to the disbelief of both the band and the critics, has not yet been picked up by commercial radio.

The Go-betweens are not apologizing because they want commercial acceptance. They're not even embarrassed by it. Instead, the Go-betweens are working hard to overcome the obscurity surrounding them.

Six months ago, the band embarked on a world tour to bring their music to a wider audience. They played Club Soda Tuesday night and proved that life with the Go-Betweens is very, very sad.

Open doors, falling rain, blue eyes, going away and hopeful returns invade their morose poetry. Emotion is supposed to swell out of every song but it just oozed out of their fair repertoire of old and new material on Tuesday. The Go-Betweens looked bored. OK, maybe it's understandable, they are at the

end of a tour which hasn't done that well. And yes, even after this, they still aren't that famous.

But there is a reason for this. Their lyrics are digestible for their poetry. But they're also repetitive and hackneyed. They played without much enthusiasm and seemed more concerned by hairs stuck in the mike than with their performance. This wasn't self-indulgence, just plain old ennui.

The Daily caught them at Club Soda just before the show.

Daily: You must be looking forward to finishing your tour.

G.B: Yeah, we've been playing for six months. That takes a lot out of you.

Daily: Especially when you have to live with the same people for those six months.

G.B: Well, occasionally, there are points of friction and blowups between us. But you have to remember that you are a professional and you have to play together the next day.

Daily: What do you plan on doing after the tour is finished?

G.B: We're going to return to London and tend to some business. Then I'm looking forward to a surfing holiday back in Australia.

Daily: The band lives in London. Do you miss Australia?

G.B: Yeah. I get homesick for cer-

tain things. The openness, the climate, the cleanliness. Especially the cleanliness. There's pollution, but not as much as elsewhere. Although, I've noticed Canada is clean. You can draw a parallel to Australia that way.

Daily: Do you find that your audience changes when you play in different countries?

G.B: No, the same four people get on a plane and follow us from continent to continent. Actually, there's no difference. I find that if you play well, it doesn't matter where you are in terms of who your audience is. We get all sorts of people coming to our shows. Head-bangers come along and hate it. We get older people, people the age of twelve. We attract the new generation of men and women.

Daily: Are you trying to make any sort of a statement to them?

G.B: No. Music is just something we enjoy doing. There's no special motive behind it at all. We try not to

enter into politics. People who listen to our songs should make up their own minds. I'm not a teacher. We all have strong political viewpoints, but they very seldom appear in our songs.

Daily: There are two women in the band. Is there any sort of feminist sentiment there?

G.B: Well, if you look in terms of the books they've read, in terms of the books going around on this tour, yes.

Amanda (violinist and oboist): I think feminism influences the band in a personal way. It influences the people in the band, but not the people listening to the band.

Grant: Lindy went through a militant feminist phase in the early 70's.

Daily: Your song Talulah contains the line: "your make-up needs a shake-up." Don't you think that takes women at face value?

G.B: No. Not at all. It's about someone pretending to be what they're not. I hate pretensions. I don't like

any sort of act at all. Well, I like it in people like Prince, because he's defined himself in terms of his presentation.

Daily: Prince's music seems so far removed from what you're doing.

G.B: I don't think he is very far removed from us musically. In terms of arrangement and production, certainly. But I think he sits down and writes his songs on a guitar and piano the same as us.

Daily: What bands do the Go-betweens identify with musically?

G.B: R.E.M., Prince, Kate Bush. A lot of critics like to lump us with certain bands. I find with most music journalists, it's important to categorize bands. If it's an opinion that I disagree with, I write them off. I dismiss them.

Daily: If you weren't playing music, what would you be doing?

G.B: Advertiser. I'd like just working our little lines and of course getting pads of cash for it.

Installing bad taste

by Riki Shore

Gallerie Chantal Boulanger and Gallerie René Blouin share two things. They're both located at the same address and are both featuring installation exhibits this month. But, most importantly, they've both displayed astoundingly bad taste in putting these shows together.

Montréal artist Raymond Gervais' work is exhibited at Gallerie Chantal Boulanger. The show is entitled *Re: Henri Rousseau, le tournez-disque et la récréation du monde*.

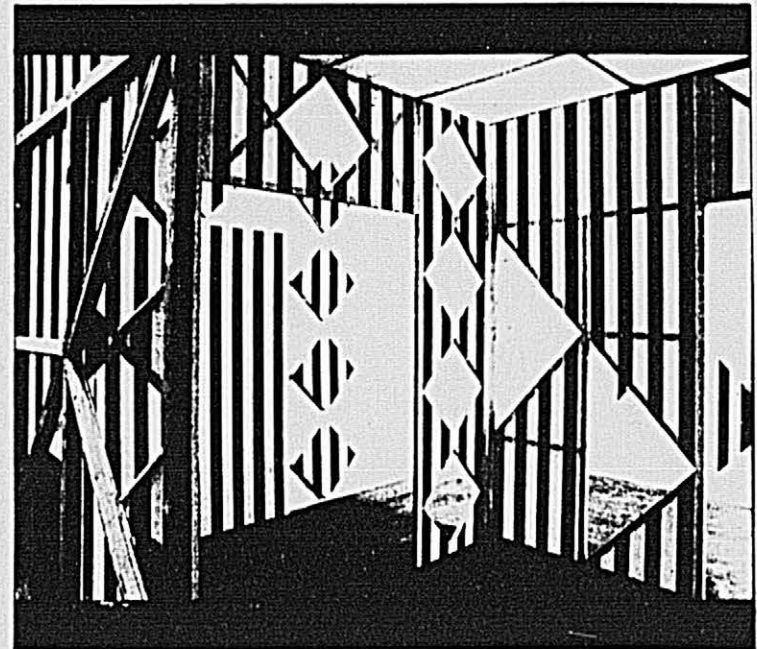
Rousseau is one of Gervais' mentors. The artist is also fascinated with the history of the record player. Unfortunately Gervais' show does not do justice to either of his interests.

Long white paper rectangles decorate the floor of a large green room. A tape recorder, emitting sounds reminiscent of Kitano, sits on one of the rectangles. Opposite this is a little coffin-like wooden box and an antique Asian flute. The other rectangle is filled by a record player spinning a tiny globe of the world, surrounded by four wooden statuettes. The walls are decorated with such unlikely objects as a teddy bear, a painted tiger face, and a canvas depicting an absurdly oversized man (perhaps Rousseau himself?).

The entire exhibit is a shame-it appears as a glorification of the flimsy work of a man with no singular direction or vocation.

Galerie René Blouin, located just across the hall from Boulanger's is currently housing *En temps et lieu*, an installation by the Parisian artist Daniel Buren. He is most well-known for his overly simplistic yet posh decorations in front of the Palais Royal in Paris. Buren's instal-

pretty cloth stretched across wooden poles. Some squares are placed on the surrounding walls, corresponding to those on the poles. The finishing touch is a mirrored column in the centre of the construction. This marks Buren's first attempt to incorporate mirrors



lation is concerned with construction and photography. Too bad it does not qualify as art, but only as nice decorative toys for the wealthy.

A pavilion is placed in the centre of a large white room. The structure is made up of squares made of

into his work. It should be his last. The result looked something like badly designed jungle gyms.

These shows can be taken in immediately. At first they're disappointing, then nauseating. The works are so pointless that they can't even be qualified as good bad-art or subversion of modern art.

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From Berlin with the Rainbirds

by Carl P. Wilson III

Most international cultural exchanges consist of one bored string quartet being shipped across an ocean to play expensive galas. Black tie and/or evening gown are mandatory, diplomatic niceties are traded. If any excitement arises, it is derived from amusing anecdotes about Joan Sutherland's malapropisms in Chinese. At best, we get the Moscow Circus.

The Goethe-Institut de Montréal has arranged an exchange of a different sort, the Berlin-Montréal Rock Exchange. The german band Rainbirds arrives in town today, and Montréal's own Condition will benefit from Berlin hospitality in February '88.

Rainbirds won the grand prize in the New Berlin Rock Festival in 1986, and come to Montréal fresh from their first

European tour.

This exchange is a rare chance to glimpse the contemporary art of a nation. Most of what we import is highly codified 'Culture'-Italian painting, sian ballet, Dutch shoes. If the p with Condition means anything, Rainbirds must be a vital force in the music scene in Berlin.

Bee keeper far from a mas

by Noah Cowan

Theo Angelopoulos' *The Bee Keeper*, Greece's well received official entry in this year's Cannes Film Festival, marks Marcello Mastroianni's return to the screen after a long sabbatical.

But Angelopoulos' production is far from a masterpiece. *The Bee Keeper* is ambivalent. Is it an involving portrait of a crumbling old man or is it a second-rate melodrama which relies on camera work to hide a scarcity of ideas.

Spyro (Mastroianni) having disgraced himself at his daughter's wedding, sets out to tour Greece with a van full of his beloved beehives. At his first coffee break, he meets a teenage girl (Nadia Morouzi), who joins him in his early travels. They share a room, but not a bed. After being rejected by Spyro, the girl brings home a soldier on their second night there. Spyro, flees the apartment to avoid listening to the two making love.

At his next stop, Spyro has a chance meeting with the girl. He notices her sitting in a café. He drives his van into (yes, into) the café. She, of course, jumps right in. The relationship gets physical, although she spurns most of his advances. The two finally end up at the "last spot on the map", Spyro's childhood home. They end up in a decaying movie theatre where they consummate their relationship. But she remains very resistant. Soon after, she leaves him for good and he, crushed, goes to his precious beehives, knocks them over, then collapses, dead of a stroke.

The narrative suggests an ideologically regressive American road movie from the thirties. Not to say that it lacks art film pretension-the viewer is sporadically subjected to voice-overs explaining the seasonal decline in active beehives-just so we won't miss the metaphor.

Moving performances and breathtaking camera work make the film palatable. Mastroianni, in particular, shines. Even with a storyline as lame as this one, he succeeds in conveying the last gasp of freedom of a dying man-no mean feat. But, there are better examples of this man's work around, like the soon-to-be-

Daily Photo - Justin Richardson

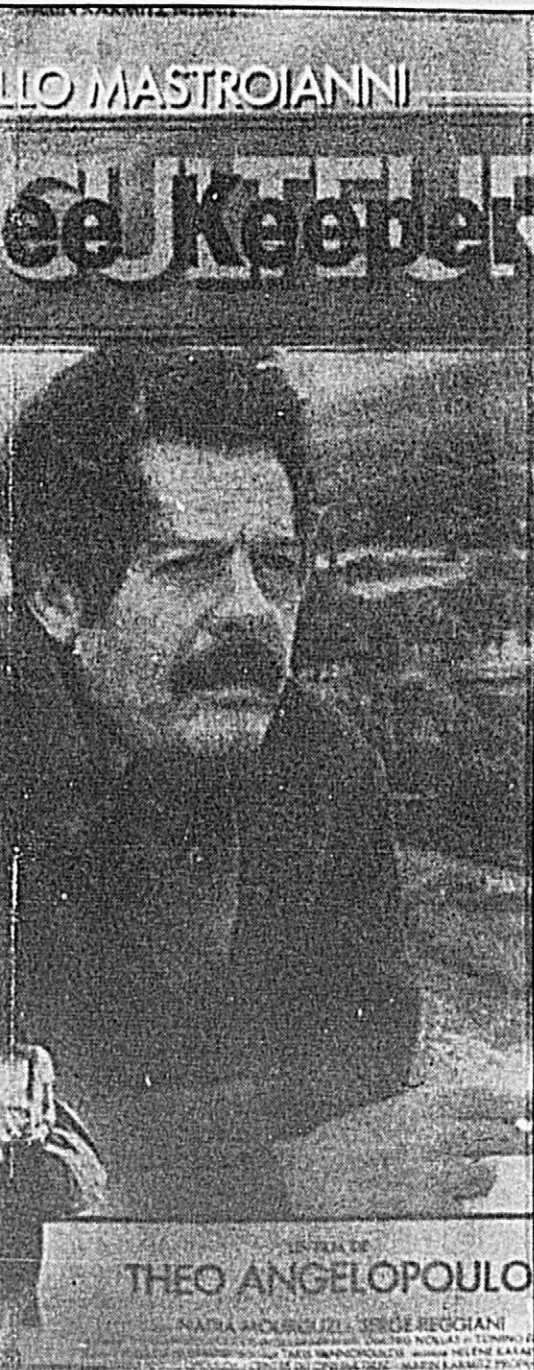


released *Dark Eyes*. As for Morouzi's struggles admirably through tremendously under-developed character. In short, *The Bee Keeper* ends up



You can find out for yourself if this is so. Both bands play a free concert on October 3, 21h30 at the Goethe-Institut de Montréal (for info, call 499-0159). Rainbirds also play a slightly-less-free show the following night at Foulfoules (845-5484). At the very least, you might come away with some amusing anecdotes about their French...

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much more than cheap shock in pretty clothing. But, hey, if you're a fan of painfully slow, kitschy melodrama, don't let me stop you.

Kid Brother a conventional success

by Riki Shore

"It's the most conventional film I've made to date," said Claude Gagnon, writer and director of *The Kid Brother*. This québécois film, which won the Grand Prix des Amériques at this year's Montréal film festival, deals with society's perceptions of the handicapped.

The film is about 13 year old Kenny Easterday who has no legs or lower torso. The idea for the film came about after Japanese producer Kiyoshi Fujimoto met Kenny. The producer was struck by Kenny's strength, confidence and ability to deal with his environment.

Gagnon was initially reluctant to make a film about the physically handicapped. "But I soon began to view it as a challenge. Rather than focussing on Kenny, the idea was to make an entertaining film dealing with society and all its superficial demands."

Gagnon wants more than anything to portray the family accurately. He includes a scene showing how this subject is usually treated. In the scene, a French film crew arrives to make a documentary about Kenny. They are only interested in presenting the 'nice' aspects of the family's lifestyle. Gagnon aimed at making an accurate portrayal of this family. "More than anything I did not want to betray the Easterdays. They were very pleased with my film, and so I know that it's a success."

The Easterday brothers play themselves, proving to be agile actors. Caitlin Clarke and Zack Grenier are convincing as the boys' parents. The only disappointment in the cast is Liane Curtis, the older sister. It's a crucial role and Curtis is unable to fulfill its demands.

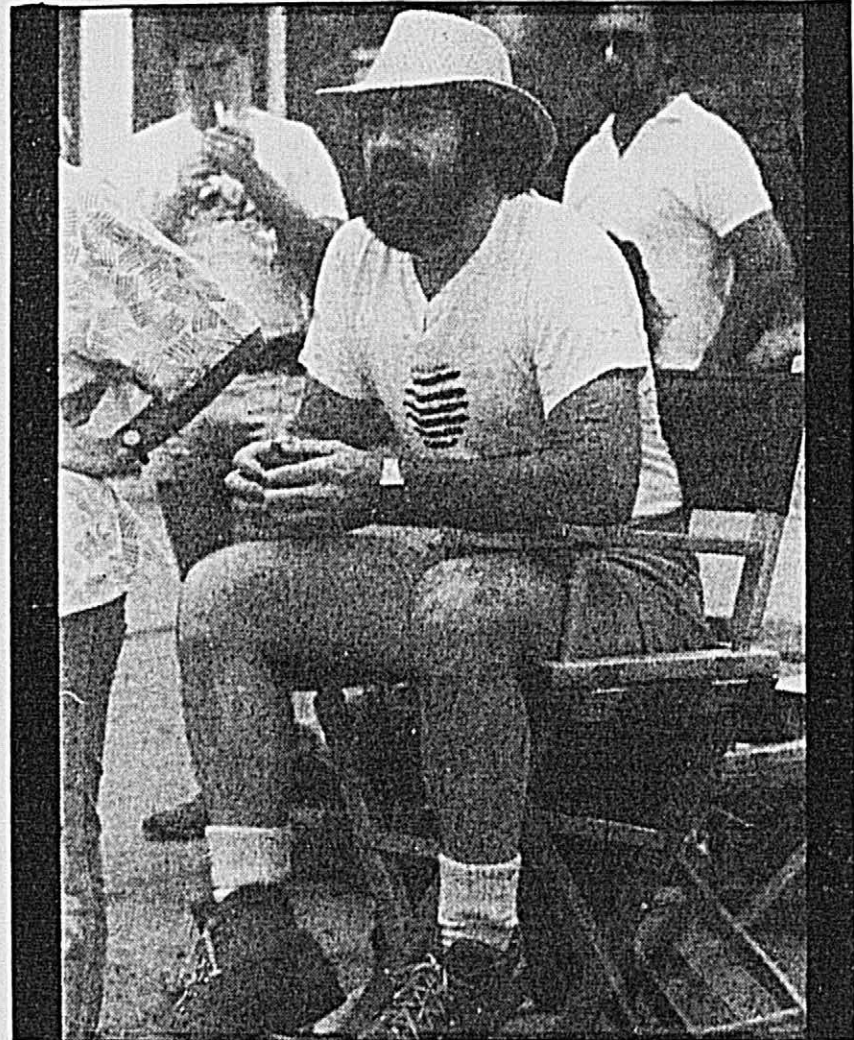
Gagnon never received formal training. So he sees experience as the best lesson for successful filmmaking. "When I was still quite young I went to Japan. I wanted to go to a place which was the cultural opposite of my own home. At the time, western culture had had very little influence. I had lost myself and was forced to find my way back."

Gagnon had always held filmmaking as one of his dreams. "For me, adulthood is the realization of childhood dreams. For the past twenty years, I have striven to become a quality filmmaker."

His first feature film, *Keiko*, was released in Japan in 1978. Since then, he has made three more films, all sharing some basic themes. "I always find myself drawn to the subject of society's treatment of the individual. I greatly admire spirited, opinionated people. I like to promote any individual who goes against general societal trends."

Gagnon is also fascinated by physical appearance. "The irony of appearance which pervades our society is dealt with in each of my films. I feel that it is a terrible thing to fake and cheat one's way through life."

"I realize that no film is going to change social attitudes," Gagnon said, about *The Kid Brother*. "But if I've made a thought-provoking film, one which stirs some debate amongst people, then I've done enough."



Director Claude Gagnon

Listingslistingslistinadnau seumgslistingslisting

by baby Felix

A funny little weekend ahead of you... Even if you missed *Los Lobos* last night (and had wanted to see them) you can catch them along with U2 (yeah) and Little Steven and the disciples of Soul at the Olympic Stadium tonight. (Look, a little sarcasm is forgivable). Michel Rivard, of age-old Québec fame, opens up the Spectrum's celebration of its fifteenth anniversary tonight. And if your still into neo-psychedelia (poor you) you can catch Merik Trout Pact at Foulfoules.

Friday, *The Hodads* and *The Jury* start off Loyola's Rocktober festival which, if not understood by the name, runs throughout the month. *The Shuffle Demons* offer fun and maybe frolic at Club Soda, starting 22h, for a tax ridden \$3.97. The *Gruesomes* will hide their faces all over again for the umpteenth year at the Floorshaker, Montréal's latest hot spot for local bands. This weekend's reggae can be found in its usual spot, the Rising Sun, which has a tribute to Peter Tosh by *Connection Band* from Ottawa.

Saturday holds much of the same fare. *Frozen Ghost* offer their unfortunate brand of mainstream corporate rock at Club Soda, starting 20h. Don't mean to turn you off or anything... Little John, General Trees and Peter Metro get together to put on Reggae Splash Jam at

Santa Cruz Hall, at 60 Rachel street, starting 22h.

Café Campus pushes off its 20th anniversary with Gerry Boulet (of Offenbach, if any of you remember) and *Bundoch* at around 20h for \$13. For those interested in something a bit more recent, ZAR (acronym for???) play their brand of avant-garde Belgium noise at Foulfoules.

The week progresses slowly with the beginning of Club Soda's Music Actuelle series, featuring Les 4 Guitaristes de l'Apocalypse-Bar and Les Poules. The city's annual Battle of the Bands shoves off at Station 10 with *In a Sense*, *The Press* and *Curse* Monday night.

The big event of the week is the arrival of *Front 242* on Tuesday at the Spectrum. I don't know, but boppy-industrial seems like a bit of a funny genre to actually want to play. Tom Cora from New York brings his own type of avant-garde melodies to Café Central the same evening.

This Wednesday offers little rest for you. Tupac Amaru strum Afro-Brazilian rhythms for your heart, soul and any other organs at Café Campus for \$5. Les Infidèles will finish off this tiring week(end) by the opening Loup Bar's Francophone series (put on in conjunction with L'Usine).

See you all next week. Unless your doing homework...

New repertory cinema opens

by Tina Melaxas

Montréal has a new French repertory cinema. This summer a decrepit porn cinema was transformed into what is now Le Papineau. The revamped theatre now looks almost like it did in 1921, when it was a players theatre.

Le Papineau is the second new rep to open in the past few months. Things looked desperate for repertory fans after a financial famine forced Le Laurier, Cinéma Outremont, The Seville and L'Autre Cinéma to shut down. Lise

LaPointe, the new owner of Le Papineau, is expecting to attract local residents, students and former patrons of Le Laurier and Outremont.

As an added attraction, starting October 22 through November 1st, Le Papineau will host a good part of the Montréal International Festival of New Film and Video. Scheduled to appear in person is director Wim Wenders of Paris Texas fame, who will present his new film during the festival.

The renovations were subsidized with a \$170,000 grant from the SGO (Société

Général du Cinéma de Québec). Most of the money went to improve the theatre's projection and sound facilities as well as installing more comfortable seating.

But the screenings are expensive, at \$5.00 for adults, \$3.00 for members and \$2 for children. Don't expect to find chocolate bars and candy at the counter, they're in a different snack bracket. Instead, you can choose from various nuts, dried fruit and your favourite juice. And yes, they do have popcorn.

Happy viewing...

Today

Tools for Peace: Launching of Montréal Tools for Peace campaign. 20h00 at Café Tiers.

Undergrad Library: term paper research workshop, 13h00 to 14h00 and 17h00 to 18h00. Redpath Reference desk. Also offered Friday,

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10h00 and 14h00. More info: 398-4750.

Uhuru na Ufahamu: general meeting to decide the year's activities. 18h00 in Union 410.

Central America Group: New video! Women in Nicaragua. 12h00 in Union B09/10.

McGill Crossroads: Meeting: "What is development?" 19h00 in Union B09/10.

Committee for Responsible Re-

search: Things that go Boom in the night! Learn about the technical aspects of Fuel-Air Explosives before doing tables in Union 410 at 16h00. More info: Amy at 286-9870 or Marc at 286-9413.

Multicultural Society: 2nd general meeting, elections for executive, 17h00 in Union 401.

PC McGill: general meeting 16h30 in Union B09, everyone welcome.

NDP/NPD McGill: general meet-

EVENTS

ing, all welcome. Union 425/6 at 16h30.

Programming Network: Stephen Wohl speaks on the Free Trade 12h00-14h00. 4th Floor Leacock. More info: 634-6340.

Friday: M.A.S.S.: career opportunities in anatomy and cell biology. Strathcona Lecture room C at 17h00.

Project Ploughshares: 16h30 in Union 410: Peace Fest organizing: 400, 19h00.

Arab Students' Association: meeting 17h00 in Union 401. All welcome.

McGill Foster Parents: general meeting, 18h15 in Union 410. More info: 398-6819.

Saturday

Leonard Pellier Solidarity Cte: Indigenous Peoples Solidarity Salle

Marie Gerin Lajoie (UQAM) J-M

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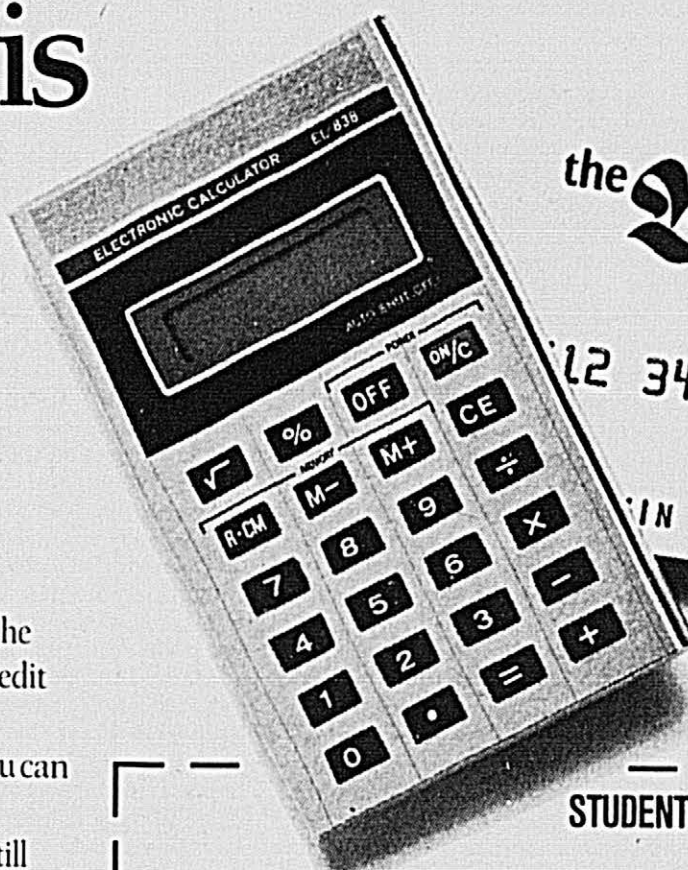
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	Province			☐ Rent ☐ Other	Name of spouse (if applicable)
	Postal Code			☐ Married ☐ Single	Card for Spouse
	Previous Address (if less than 2 years at present address)			☐ Separated ☐ Other	☐ Yes ☐ No
	Temporary Address			(If yes, have spouse sign below)	
	University presently attending			What of study (must be filled in)	Major
	Address to send card to			☐ Permanent ☐ Temporary	

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Ads may be placed through the Daily business office, room B-17, Student Union Building, 9am - 3pm. Deadline is 2pm two weeks prior to date of publication.

McGill students: \$3.00 per day; \$7.00 for 3 consecutive days; \$2.00 per day for more than 3 consecutive days. McGill faculty and staff: \$4.00 per day. Exact change only.

please. Boxed ads are available at the cost of \$4.00 per ad / per day — no discounts on boxing.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 — APTS., ROOMS, HOUSING

Non-smoking female graduate student wishes to share furnished luxury 5 1/2 flat in Westmount with same. \$375/month plus utilities. Available immediately, bedroom furnished or unfurnished. Evenings 939-0940.

4 1/2 to share, Ste-Catherine and Ste-Marc. 10 min. to Concordia, 20 min. to McGill. \$275.00/month, heat and hot water included. 935-9320, male preferred.

Room to rent in 6 1/2, \$200/month, quiet, non-smoker, women only. Outremont (Bernard & Parc). Available immediately: 276-8290 evenings.

Female roommate wanted to share with same in renovated, bright 6 1/2, near metro. Immediate. Phone 738-3000 local 222 days, 939-1082 evenings.

2 1/2. Clean, bright, one bedroom apartment. One block from Guy metro. Laundry, security doors, close to everything. \$360 includes everything. 769-5352, leave message.

343 — MOVERS

Student mover will help you move at a very reasonable cost. Local and long distance. Equipped, storage, insured (weekly Toronto). Call Turan at 747-0307.

352 — HELP WANTED

Westmount -- needed, kind, reliable student to babysit two school-age children Mon-Thurs (2:30 - 6pm). Some light housework required. Please call 933-8373 after 6pm.

CASH - persons wanted to earn cash on your spare time, call Rob at 382-4501.

Rum and Reggae all night long at Lambda Chi. This Friday, October 2nd. Get into the carabao of the islands. Jah wants you there. 3505 Peel, 9:00pm.

Metropolitan News - 1248 Peel. Newspapers, magazines, maps, from all over the world. Needs loads of help, temporary or permanently.

354 — TYPING SERVICES

Typing Services: English — term papers, resumés and essays. \$1.00/page double-spaced for students. Rachel 933-0078. Days and evenings. Near McGill.

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356 — SERVICES OFFERED

Home fitness... considering setting up your own home gym, or fitness program? Rick Blatter, health & fitness consultant. Office hours: Saturday mornings 05h30 - 13h30; 625-1352.

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Test anxiety group now forming at McGill Student Counselling Service. 6 weekly sessions to help you relax and concentrate on exams. Phone 398-3601 now!

Freeze up when you want to participate in class? Got "seminar presentation jitters"? Public Speaking anxiety group forming at McGill Counselling Service. Phone 398-3601 now!

361 — ARTICLES FOR SALE

Grey, down winter ladies coat. Small (10) \$60.00. Nutria fur coat, fox collar, small (10) \$50.00. Call 284-9322.

Rum and Reggae all night long at Lambda Chi. This Friday, October 2nd. Get into the carabao of the islands. Jah wants you there. 3505 Peel, 9:00pm.

Photographs from the Festival de Nouvelle Danse for sale. Groups include Sankai Juku, Julie West, O Vertigo, DCA, Emille Dubois. Contact Ari at 398-6784 or 848-0850.

Need something to sleep on? Lounge on? Like new single futon with frame for sale \$170. Call Carol: 398-9890 (weekdays).

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U2 tickets -- excellent seats, great view, must sale. Phone 845-0314.

363 — TO GIVE AWAY

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372 — LOST & FOUND

Nella -- do you have my red jacket? Temple 288-4735.

374 — PERSONAL

Looking for serious prose writers to form an informal writing workshop. If interested call Karen 848-9575.

The Infertility Clinic, Royal Victoria Hospital, is screening potential donors for the artificial insemination by donor program. If you wish to benefit from the stipend, please contact the director, 842-1231, local 660.

Kappa Kappa Gamma women's fraternity would like to thank all of the girls who have helped make Rush '87 so successful. Three cheers for the Rushees!!! It was great meeting all of you.

Rum and Reggae all night long at Lambda Chi. This Friday, October 2nd. Get into the carabao of the islands. Jah wants you there. 3505 Peel, 9:00pm.

Handsome, interesting male seeks male student to fall in love with. Photo phone if possible to PO Box 207, Westmount, Québec H3Z 2T2.

Kindred spirit sought by gay student for thoughtful friendship, complicity... I'm 24, interested in reading, films, cycling, travel. Vincent c/o CP 764, Place du Parc, Montréal, Québec, H2W 2P3.

385 — NOTICES

\$200 reward for info leading to the finding & testimony of a witness of a Feb 27/87 assault. This took place in the Undergraduate Library (basement).

Don't let go of your summer without a fight! Come to the Zeta Psi Beach Party, Friday, October 2nd, 481 Prince Arthur.

Rum and Reggae all night long at Lambda Chi. This Friday, October 2nd. Get into the carabao of the islands. Jah wants you there. 3505 Peel, 9:00pm.

Satire newspaper meeting -- today at 3:00pm at Martlet house, in basement boardroom, corner of Dr Penfield and Montagne. Any problems, call 845-6328.

387 — VOLUNTEERS

Help those who cannot help themselves!! Volunteer your spare time to help raise funds for the SPCA. Public education and fund-raising work only. If interested call Paul at 277-6154.

Open house for Yellow Door volunteers, Thursday, October 1, 4-6pm. 3625 Aylmer. Welcome.

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- la Recherche industrielle
- la Recherche avec le professeur

08h30 - 09h00
09h00 - 09h15
09h15 - 11h30

Enregistrement
Introductions
Premières séances:

- a) Ecole Polytechnique
"La Recherche Industrielle"
- b) L'Association des étudiants de l'informatique et de la recherche opérationnelle, Université de Montréal
"La recherche avec le professeur"

10h15 - 10h30
11h30 - 13h00
13h00 - 15h00

Pause café
Lunch
Deuxième séance:

Université Laval
"La Relation des étudiants avec la fiscalité gouvernementale"

15h00 - 15h30
15h30 - 17h30

Pause café
Troisième séance:

Université McGill
"La Recherche militaire"

17h30 - 18h00

Plénière

le 3 octobre 1987
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Effective September 1, 1987 replacement charges levied to users who lose library materials will be:

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- flat rates for out-of-print items based on averages in such disciplines as:

Social Sciences	\$30.00
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Art & Architecture	\$60.00
Law	\$60.00
Medicine	\$67.00
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This change reflects the ever increasing costs of searching, ordering, cataloguing, and shelving library materials. All users are urged to be cognizant of the wealth of resources available in McGill's libraries and to help maintain the collection for everyone's benefit.

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ICE HOCKEY	M,W,	\$230.00 (T)	October 6th 08h30 to 17h00
SWIMMING	M,W	\$5.00 (I)	November 10th to November 17th
VOLLEYBALL	M,W,CO-REC	\$50.00 (T)	September 29th to October 5th
BASKETBALL	M,W,	\$45.00 (T)	September 29th to October 5th

M=Men, W=Women, CO-REC=Co-Recreational
T=Team Entry Fee, I=Individual Entry Fee

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